



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## THE RECENT EXCAVATIONS AND DISCOVERIES AT ATHENS AND OLYMPIA.

BY

THOMAS DAVIDSON, M.A., OF BOSTON.

It gives me great pleasure to address you to-night on the subject of Greek Archæology, because it shows me that a good deal of interest is being felt in the discoveries that are more and more disclosing to us the ancient world as something better and more human than we have been accustomed to think it. If I can contribute one iota to increase that interest I shall feel richly rewarded; for I am very desirous that it should become strong now, while it may yet lead to tangible results. The result which I should most gladly see realized would be the establishment of an archæological school in Athens, or Constantinople, or Smyrna, with sufficient funds, a competent scholarly director and two definite aims: *first*, that it should form a standing excavating committee; and, *second*, that it should give practical instruction to young archæologists and supply our universities and museums with men fit to take their place alongside the archæologists of foreign countries. At present we have only a very few such. Only thus can Greek archæology ever become a serious branch of science among us. What Germany and France have done with such success and incalculable profit we can surely afford to do. But we must begin now, while Asia Minor and Crete, those almost undisturbed store-houses of history and art, are still in Turkish hands, and we can obtain the results of our researches. Gen. di Cesnola has shown what energy can do in the way of opening up treasures of art and knowledge hitherto undreamt of. Thanks to him, New York now owns the most valuable archæological collection in the world. But Crete and Sardis are still untouched. I am convinced that an investigation into the ruins of Sardis and the cities of Lydia and Lycia will help us to solve more vexed ethnological, philological and mythological questions, than all the treasures of Nineveh, Babylon and Thebes. The great civilization of the Hermus, to which that of Etruria stood in the same relation as that of Carthage did to that of Tyre, is the missing link in the history of antiquity, the link whose lack leaves the Etrurians a problem and the mythology of the Greeks a congeries of unexplained fables and symbols.

I have undertaken to-night to read a paper on the recent excavations at Athens and Olympia. I discovered, when too late, that I had chosen too vast a subject, and that an account of the discoveries

at either place would have been more than enough to occupy the time at my disposal. In order, however, to keep my promise, I will say just a few words upon the recent discoveries at Athens and then devote the bulk of my paper to Olympia. I was warned, when I lectured once before in New York, that I must steer clear of rhetoric, as that art was not held in high esteem in this city, and that I must confine myself to the relation of facts. I never lectured with such a feeling of comfort as I did that night. As I have not forgotten the experience, I propose to give in as brief a way as I can, and without rhetoric, a simple relation of facts. I am going to take you to Athens and Olympia and be your guide through the recent excavations as I was guided by kind friends two years ago. With the help of illustrations, I may be able to give a notion of how the excavations look, and what has been obtained from them.

And first a few words on Athens: The south side of the Athenian Akropolis was in ancient times occupied mainly by the Odeion of Perikles, the temple and theatre of Bacchus, and later by the Odeion of Herodes Atticus. The ruins of the theatre were laid bare nearly twenty years ago; those of the Odeion have never been below ground. Between the Odeion and the theatre was a space, of which, until recently, almost our only knowledge was derived from a brief passage in Pausanias. That author tells us that in going from the theatre to the entrance of the Akropolis he passed the grave of Kalos, the temple of Asklepios, with its statues and paintings, the grave of Themis with the tomb of Hippolytos, the temple of Aphrodite Pandemos, and lastly, temples to Ge Kouroutrophos and Demeter Chloë. These were the things which the Greek Archæological Society, when it began to excavate in 1876, expected to find. The Germans had attempted excavations many years before and came to the rash conclusion that there was nothing there. The Greeks were more successful, laying bare a long platform on three different levels, stretching all the way from the theatre to the Odeion. This platform had been artificially made by cutting away the rock of the Akropolis perpendicularly behind, and building a wall of support in front. I am inclined to think that this wall is part of what was known as the Pelasgic wall. Behind this platform was found a bell-shaped cave, probably the grave of Kalos, the pupil and nephew of Daidalos, thrown by that distinguished artist from the top of the Akropolis in a fit of jealousy. On the platform were found ruins of temples, porticoes and churches, wells, cisterns, pottery, statuary, reliefs and numerous inscriptions. Whether the temple of Asklepios has been found, is

doubtful. Its site is clearly shown by a mass of votive tablets found all in one place. These tablets, which belong to different periods, some dating as far back as the Periklean time, are extremely interesting.

To the surprise of the excavators, there were found under and against the supporting wall the ruins of an extensive portico, connecting with the Odeion of Herodes, and running almost the whole way to the Dionysiac theatre. It was built of blue Hymettian marble, had a range of square columns running along the middle, and one of round columns in front. No ancient author furnishes us with even the name of this huge building, but it was probably built about the same time as the Odeion. Time forbids me to enter into the details of these excavations. I must add, however, that the results bear out the opinion of Thucydides, to the effect that the original Athens lay to the south of the Akropolis.

#### OLYMPIA.

Of the numerous discoveries recently made in Greece, none are more important from an artistic point of view than those recently made on the site of ancient Olympia, under the auspices of the German government. The researches which lead to these discoveries were begun in 1875, and have been continued, with only such interruptions as the malarious seasons occasion, up to the present time. The German government deserves much credit for the manner in which it has conducted this investigation. The arduous nature of the task they undertook is shown by the fact that the French commission, which set about it in 1829, gave it up in despair after having discovered very little more than the foundations of the temple of Zeus, the remains of which are about 23 feet under the surface. To the credit of the Germans it must likewise be remembered that they have worked purely in the interests of science, inasmuch as they obtain none of the objects found, nor any advantage except the right of first publishing accounts, photographs or other representations of them. The Greek government claims all the things discovered, and intends, it is said, to build a museum for them at Olympia. Before entering on a description of these discoveries, it will be necessary to say a few words respecting Olympia and its history.

Olympia was the name given throughout antiquity to a shrine of Zeus, standing in Western Elis, about ten miles from the sea at the conflux of the Kladeos with the Alpheios, and close at the foot of a hill called Olympos. To the south was the Alpheios, to the west the Kladeos, to the north the hill of Olympos, a mere spur of the

Kronian range, and to the east the long plain of the Alpheios. The situation, though now swampy and in summer very unhealthy, is extremely beautiful, reminding one of that of some of the villages on the Arno above Florence. The view from the hill of Olympos, along and across the valley of the Alpheios, is enchanting.

The Olympian shrine was the most important in the Hellenic world, surpassing even that of Artemis at Ephesos, that of Poseidon at Mykale, and that of Zeus at Dodona. From very small beginnings it rose to be the hearth and centre of the Hellenic world. Like the great shrines just mentioned and many others, it was not closely connected with any town, nor was there even a village near it. It was rather a lonely shrine, at which many towns or tribes, in early, troublous, belligerent times, met on common ground to enjoy the peace of God, settle their difficulties or make plans for common ends.

It is not always easy to account for the origin of such institutions. Possibly the spot was first rendered sacred by being struck by lightning—touched from heaven, as the Romans said—for Zeus, the god of the sun-lit sky, was supposed to manifest his presence by the thunderbolt, and where it struck he was supposed to have taken possession. That these sacred spots should be chosen as meeting-places by neighboring tribes seems most natural, since all recognize the power which resides in the great phenomena of nature.

It would seem that at a very early period the peoples that assembled there settled their differences or claims to manly superiority, not by fighting or duelling, but by running races, and he that could run fastest was considered the worthiest man, and the people he belonged to the worthiest people.

This institution is said to have been founded by Herakles, which means that the Phœnicians, having a trading-post on the hill of Olympos, drew the neighboring tribes to an annual market. It did not rise into great importance till 776 B.C. That Pelops had something to do with it, we may be sure: his legend, as we shall see, is very closely mixed up with the Olympic games. However, their real prominence dates from the time when they were established upon a firm basis by Iphitos, king of Elis, and Lykourgos, the great Spartan law-giver, who doubtless expected by means of them to make Sparta the most influential power in Greece. Sparta always knew the value of organization for political purposes. At all events, the Eleans claimed that the first victor at the Olympic Games was their countryman, Koroibos, who conquered in 776 B.C., and this date was used by Greek writers from the fifth century B.C., onwards, as a sort of era to fix the date of other events.

From 776 onward, the games were celebrated every four years, in midsummer. As early as 740, the Olympic festival had attracted a considerable number of people from all parts of the Peloponnesus, and twenty years later we find it frequented by Corinthians, Bœotians, and Athenians from northern Greece, and even by the Smyrnæans from Asia Minor. Up to about this time, the only game had been a simple race in the Stadion, which, as the name implies, was a furlong or about 600 feet (200 yards) long. Now, however (724), a second and longer race was added, the *δίταυλος* or double race, and shortly after 720, the *δολιχος* or long race, as we should say, the mile race. About 708 was introduced a class of games wholly new, the wrestling match, and the so-called *Pentathlon*, including jumping, running, quoit throwing, javelin-casting and wrestling. In 688 came boxing, and in 680 racing with chariots, which gave great splendor to the games, by allowing rich men to exhibit their horses and chariots, and, so to speak, compete with each other in wealth.

In 648 the single horse race was introduced, together with the *Pankration*, or boxing and wrestling combined. Other games, such as races between boys, which led to a great deal of abuse, were introduced from time to time.

Aristotle, the great statistician of antiquity, in order to show the evils of over training in boyhood, made out a list of all the victors of the Olympic games, which proved that in 450 years only three cases had occurred of the same person's conquering as a boy and as a man. Of course, with the increase of games, additional time was required for their celebration. Up to the Persian wars, the festival seems to have occupied but one day; after that time it occupied five days. Not only was this the case, but the number of buildings, permanent as well as temporary, and the number of statues and other votive offerings, was continually on the increase. The larger of these were placed in the open air, and the smaller either in the temples or in special buildings erected for the purpose. To protect the former, a wall was built round the sacred ground, thus forming what, in local Greek, was called the *Altis* or grove. Everything of a strictly sacred character, temples, altars, statues, votive offerings, was within the enclosure; everything relating to the convenience of the persons competing at or attending the games was outside. In order to obtain a bird's-eye view of Olympia, let us ascend the hill to the west of the Kladeos, on the top of which now stands the village of Deuva, and looking northeastward and up the Alpheios, let us settle the position of the main buildings. To make the matter easier, let us transport ourselves back to the time of the

traveler, Pausanias, that is to the end of the second century of our era, and let us try to see the Olympia he saw. I need hardly say that it is to Pausanias that we owe nearly all we know about Olympia. But for him, we should not have been able to identify anything. To our left is the hill of Olympos, crowned with a small temple. At the foot of the hill is the theatre, wherein scenic representations seem to have been given during the games. To the west of the theatre is the Prytaneion, where the prytaneis or commissioners of the Elis held their sessions during the games. In front of the theatre were the dwellings for the use of the athletes, who often trained there for ten months previous to the games. This training was done in the Gymnasium, which lies west from the Altis, and is by far the largest building in the plain. It consisted of a long building, possibly for exercise in bad weather, in front of which was a great quadrangle, with an open portico all-round, and behind dressing rooms for the athletes.

Directly south of the gymnasium is a building which we shall probably be correct in identifying as the workshop of Pheidias, mentioned by Pausanias. It has almost exactly the same proportions as the cella of the temple of Zeus, faces exactly the same way, and has a large door toward the east. As the Greeks always prepared art works with special reference to the place they were to occupy, we need hardly wonder that a copy of the temple cella was built for Pheidias to fashion the most famous of his statues in. When finished, it was doubtless carried through the great door-way. The building was afterwards used as a sort of temple to all the gods at once, and contained an altar. In the middle ages, its site and foundation were occupied by a Byzantine church. To the south of the Altis are a large number of buildings, far more, indeed, than had been suspected. Near to the river is a long hall, stoa or portico, doubtless intended for the accommodation of visitors to the games. These halls appear in all places to which pilgrimages or sacred embassies were made. One may obtain a very excellent idea of how they looked and how they were used by visiting the Church of the Virgin of Good Tidings, *Εὐαγγελίστρια*, in the island of Tenos, during a festival. Tenos is in sight of Delos, and much of the great portico at Tenos is built of marble from the portico at Delos. Between the portico and the great entrance to the Altis, is the Bouleuterion or council hall of the judges of the games, in which all oaths were taken and all business connected with the games transacted. At the outer southeast corner of the Altis is what the excavators call Leonidaion, the club-house of the Romans. It does not entirely correspond to the description of Pausanias.

Let us now descend from our height, and enter the Altis by the main or festal gate, which was on the south side. The Altis had at least four gates—two on the west, one on the east, connecting with the stadion, and one on the south, by which the processions entered. Let us enter with one of these processions. To our left, as we approach the great propylæa, we shall find the *λεσχαῖον* club-houses of the sacred commissions sent from the various cities that took part in the games. The whole spare ground between us and the river is occupied by booths and people buying and selling. Here sandal-wood from India is sold alongside amber from the Baltic. The passage through the propylæa conducts us to the foot of a stair leading to the platform on which stood the temples and most of the statuary. To right and left there is a forest of art works of all kinds, and directly in front of us is the great temple of Jupiter, one of the largest and certainly the most famous in Greece. It was built about the year B.C. 580, out of the booty which the Eleans took from the Pisans, when they destroyed their city and obtained definite possession of the Olympian shrine. Before that time, the Altis contained no temple to Jupiter. He was worshiped there, as everywhere, by sacrifices offered on an altar beneath the open sky, he being the god of the sun-lit expanse of the sky. Even after the temple was built, all the great sacrifices continued to be offered on the great hypæthral altar, of which I shall speak presently.

The erection of the temple seems to have been begun shortly after 580 B. C., and to have been finished before the middle of the century. The architect was Libon, a native of Elis, and his material was a coarse native stone, overlaid with stucco and profusely painted. The decoration, apparently, was not begun until towards the middle of the following century, when the deliverance from Persia induced the Greeks to be lavish toward the gods, to whom they owed the immense barbarian booty. Persia supplied the means to celebrate her own defeat. It was near the beginning of the Peloponnesian war that Pheidias, treated with ingratitude by the Athenians, went to Olympia at the call of the Eleans, taking several of his pupils with him. He seems to have been preceded by his rival Alkamenes, as well as by Paionios, of whose works we shall speak in time.

The temple stood upon a raised platform, had, like all temples to the gods, three steps, and was what is technically called a hexastyle peripteral temple. Its length on the uppermost step was 210.3 feet, and its width 90.9, *i.e.*, roughly speaking, 70 yards by 30. On the lower step, the breadth was 97 feet. The breadth of the cella was 43.4

feet, and its length a little over 94 feet. The height of the columns was 34.2, and their average diameter at the base a little over seven feet, at the top  $5.6\frac{1}{2}$  inches, the corner ones being three inches thicker. Thus the proportion of height to diameter was as  $4\frac{3}{4}$  to 1, while the diminution toward the top was considerable. The proportion of columns to entablature was as 5.2. The height of temple to the akroterion was about 68 feet. On the corners were gilded vases, and on the top of the pediment a victory with a wreath.

Both pediments contained groups, of which I shall speak hereafter. The main entrance was of course toward the east. Inside the cella were two rows of double columns, with galleries at the height of the top of the first. This is the only temple known to have had galleries. That the temple was lighted from the roof, we know, but how, is one of the vexed questions of architecture. Unlike the Parthenon, the temple had no outer frieze and an inner one only on the ends. In this the deeds of Herakles were represented, probably by native artists. Like all other great temples, its decorations were a history of the worship to which it was devoted. The procession we are following would no doubt pass round the eastern end of the temple, and make its way to the great ancient altar, the centre and hearth of the whole institution, as well as of Heliás itself. In doing so, it would pass among other things the beautiful victory of Paionios, of which I shall speak by and by.

Beyond on their right, against the eastern wall of the Altis, was the painted porch and the Leonidaion, doubtless containing frescoes, similar to those in the famous painted porch at Athens. The great altar stood near the middle of the Altis, about half-way between the temples of Zeus and Hera. It had a base of stone about 30 feet square, and the rest of it was made out of the burnt thigh-bones of the animals offered in sacrifice, a layer being added every year. In the time of Pausanias the altar was 23 feet high. On the altar sacrifices were offered every day for more than a thousand years. Leaving the great altar, and proceeding on toward the temple of Hera, we should pass on our left the Pelopion or shrine of Pelops, which, even till late times, contained columns of his palace. This palace may have been used as a sort of temple to Zeus before the great temple was built, just as at Athens the palace of Erechtheus became the first temple of Athena Polias.

The temple of Hera is perhaps the most curious structure in the Altis, and unlike any other known temple. It is hexastyle peripteral, but instead of having 13 columns on the side, like most other temples of this sort, it has 16, an even number. *When* this temple was built, is not known ; but it is certainly older than the temple of

Zeus. It may have been erected when the worship of Hera, the special divinity of the Argives, was introduced into Elis. At all events, this long narrow building is erected against the foot of the hill. When Pausanias saw it, it had one of the outer columns of wood. Most of them were of rough native stone, covered with stucco, painted and sadly cut up to admit votive tablets. A curious circumstance relating to these columns, we shall mention hereafter. In the time of Pausanias, it seems to have been a kind of museum, containing among other things the famous chest of Kypselos and Hermes recently found almost in place. The temple does not seem to have had either pediment groups or friezes. Indeed, even the entablature seems to have been of wood. In the interior were two rows of columns.

Close by the Heraion was the Philippeion, a circular building erected by Philip of Macedon, at the time when he was strong enough to compel the Greeks to admit him and his people to the Olympic games. It contained chryselephantine statues of himself and family, by Leochares. The easily recognized curved stones of this building were found by the excavators scattered all over the Altis and some even outside of it.

Near the main front of the temple of Hera was the so-called *exedra* of Herodes Atticus. I need hardly say that this Herodes was the famous Athenian rhetorician of the second century, the richest man of his day, the same who built the marble Stadion at Athens, considered one of the wonders of the world, and the Odeion, still standing for the most part at the foot of the Akropolis. An *exedra* properly means a niche containing stone seats. There are several of them at Delphi cut out in the solid rock. But the word was also, it seems, used to mean a sort of niche-like building erected to cover statues or groups and protect them from the weather. It was, I believe, in such an *exedra* that the Venus of Melos was found. At all events, there can be no doubt that this was the purpose to which the *exedra* of Herodes was put. Connected with it was a cistern supplied by two pipes, and furnishing water to the whole Altis. At the two ends of the cistern were small temple-like buildings, probably containing statues of Herodes and his wife, Regilla. No fewer than 14 statues and a cow presented by Regilla were found in this *exedra*.

In a line with the *exedra*, on a platform, stretching toward the Stadion, was a row of treasure houses belonging to different cities,

many of them containing untold wealth, which the over-crowded temples could not contain. In front of these houses was the Metroön or temple of Kybele, Mother of the Gods, a small building, appropriately enough used in Pausanias' time as a museum for statues of Roman emperors, who pretended to be gods. In a line with this temple was a row of 16 statues having quite a curious history. They were called Zanes and were bronze statues of Jupiter, made out of the coin collected as fines from those athletes who cheated at the games. Judging from the number of the statues, cheating must have been pretty common, in spite of the fact that every athlete was obliged to take an oath to act fairly. As the price of sin was accursed or devoted, the only thing that could be done with it was to make statues of it, to perpetuate the infamy of evil-doers. These are the chief buildings mentioned by Pausanias of which the ruins have been found. We will now look at the ruins.

If the excavations at Olympia have helped to solve many questions in connection with Greek architecture and to give us an idea of the greatest of Hellenic shrines, they have also added much to our knowledge respecting the history of Greek sculpture, solving some problems and suggesting others. They have brought to light art-objects belonging to many centuries, some dating far back before the building of the temple, some coming down into late Roman times. The small clay and bronze figures of early date are not unlike those found by Gen. di Cesnola in Cyprus, and may belong either to the Phœnicians or the earlier sea-going race that preceded them—possibly the Tyrrheni, called in the bible Tarshish and by the Romans Etruscans. Belonging to a later period there are bronze articles, reliefs and other things of larger size. From an early period of Hellenic art came heads of Jupiter of the type idealized by Pheidias, a type utterly unlike that which afterwards became most common and of which the most famous known copy is the Otricoli Jove. The latter type was developed late and probably by the Pergamian or Rhodian school. The early type was reverted to in Roman times, as we may see from the so-called Talleyrand Jupiter in the Louvre. Though a history of Greek plastic art might almost be written with the help of the Olympia discoveries alone, we must limit our attention to a few of the more important of them—viz., to the external sculptural decorations of the temple of Zeus, the Victory of Paionios and the Hermes of Praxiteles. Of the

sculptures belonging to the temple, the most important are the two pediment groups. Pausanias informs us that the one of them, viz., that over the eastern or main front, was the work of Paionios of Mende, and the other the work of Alkamenes, the celebrated rival of Pheidias. Naturally enough, archæologists were greatly interested to find the works of these men, in order by comparison to see wherein the advances made by the great master really consisted. Both groups have been found, broken and battered indeed, but yet in a state which enables us to obtain a correct enough idea of the mode of treatment and the technic. It is not too much to say that the expectations of the archæologists have been grievously disappointed. While there is no special reason to doubt that the drawings of the groups were made by the artists to whom Pausanias attributes them, it is entirely certain that they were executed in stone by native artists of a very inferior grade. In a word, the groups are clumsily, rudely and in almost every way badly executed. There is no appreciable difference in technic between the two groups. Both contain figures without animation, faces without expression, leathery drapery that contains no limbs and only saves the artist trouble. Some of the faces, to be sure, are not deficient in beauty, especially the female ones; but this is characteristic of all Greek art not Dorian. The truth seems to be this. While Pheidias was engaged on the great works for the Athenian Akropolis, the Eleans sent to Athens for artists to adorn their temple. Alkamenes and Paionios, sons of Athenian colonists, the former from Lemnos, the latter from Mende, answered the call. Not having been schooled by Pheidias, he apparently could not employ them. At Olympia, the artists found only common stone-cutters, very different from the skilled workman to whom, as we know, Pheidias could confidently entrust the execution of his great designs. Pheidias probably never raised a mallet on any marble work connected with the Parthenon. At Olympia, the artists had to do the best they could with the men at their disposal, and sometimes lend a helping hand themselves, especially on the faces of their principal figures. The original designs seem to have had considerable merit. The eastern group, undoubtedly the more important of the two, was designed by Paionios. It represented the start in the chariot race between Oinomaos and Pelops. The legend is well known. Oinomaos, King of Pisa, in whose territory was Olympia, having been divinely warned that he should perish by the hand of his son-in-law,

tried to prevent his only daughter, Hippodameia, from marrying, by letting it be known that he would give her only to a man who could conquer him in a chariot race. Many brave spirits tried, failed and were put to death. At last came the crafty Pelops, of Asiatic origin, and accomplished by cunning that which could not be reached by fair play. He bribed Myrtilos, the charioteer of Oinomaos, to remove the lynch pin from the wheel of his master's chariot. The expected result followed. In the race the chariot of Oinomaos broke down, and he himself was thrown out and killed. When Myrtilos claimed his reward from Pelops, the latter hurled him from a rock into the sea, and for his pains received that curse which followed his family for generations until it at last extinguished it. Pelops obtained by his suite not only Hippodameia, but also Pisa and with it Olympia. It was on this result that the Eleans, whose hero Pelops was, in after times based their claims to the ownership of Olympia; hence their desire to give the representation of the race, the origin of this claim, a prominent place in the temple. Paionios' design was simple. In the midst of the pediment stood Zeus, gigantic as being a god. On his right and left were the competitors, with their chariots, charioteers and grooms, and on the extremities reclining figures of the divinities of the rivers Kladeos and Alpheios, between which the plain of Olympia and the scene of the race lay. Behind Oinomaos is his wife Sterope, and to balance the group Hippodameia is placed beside Pelops. The design closely resembles the Pheidian one, representing the contest between Athena and Poseidon in the western pediment of the Parthenon. We shall pass the different figures rapidly in review merely to show the nature of the work and how it differs from that of Pheidias.

The Alkamenes group, which occupies the western pediment, represents the battle between the Centaurs and Lapithæ, at the wedding of Peirithoos, king of the latter. The suitability of this subject for a temple of Zeus is by no means apparent. There is no other known pediment group of this same subject, though there are at least a dozen friezes devoted to it. The Lapithæ are the embodiment of settled, civilized life, of pure love and high virtue; the half human centaurs represent savage life, with its violence and ignoble passion.

In the middle of the group stands Peirithoos, the bridegroom king of the Lapithæ. On both sides are centaurs striving to carry off women (including the bride) and boys, and opposed by heroic

Lapithæ, assisted by Theseus, king of Athens. At each extremity are two recumbent wood-nymphs, looking on as calmly as if the matter were one of every-day occurrence. This, of course, shows that the fight took place in the woods. It is on the authority of Pausanias that the central figure is named Peirithoos. Most archæologists hold that it represents Apollo, a theory which reduces them to strange straits, as we shall see. We will now pass in review the various figures of the group, and I beg to call special attention to six things: *first*, the want of ideality in the faces; *second*, the management of the hair both in men and in women; *third*, the blockiness of the nude parts of the bodies; *fourth*, the badness of the drapery; *fifth*, the ungracefulness of the positions of many of the figures; and *sixth*, the general want of life. In considering the sculptures, however, we ought never to forget that they were intended to be, and were, brilliantly painted. The background seems to have been blue. The garment of the central figure was quite evidently red. This of course must have added life to the group, however much at variance with our notions of sculpture it may be.

Passing from the pediment groups to the frieze, we are rather surprised to find how good it is. It represented the labors of Herakles. The style indeed is simple, and the technic not of a very high order; but there is a grace of dignity and a truth about the figures that contrasts most favorably with those of the pediment groups. A fragment of one of these reliefs represents a helmeted Athena, and is full of calm, quiet majesty. Her drapery, though simple, is natural, easy and graceful. To which of the twelve labors she belongs is not certain. Another shows a torso of Herakles, and a third a female head from the Cerberus metope. Another represents Atlas returning from the gardens of the Hesperides, bringing back the golden apples to Herakles, who is rather uncomfortable under the weight of the world, in spite of the fellow on which it rests, and the helping hand of the charming Miranda, in whom the hero has found a ready and natural sympathy. In this little group, a contemplative mind might read the whole story of manly human life, charmingly and simply told. And with all its simplicity, the characteristics of the three figures are well brought out. Atlas looks old and hard; Herakles young, strong and patient; the maiden stately, noble, pure and tender. The weight of the world is well shown by the expanded breast and contracted loins of Herakles. It seems almost a piece of

irony in Atlas to offer his apples to a man who cannot spare a hand to take them with.

Leaving the temple by the eastern door, we come upon the Victory of Paionios, mounted upon a three-cornered column, or rather base (for the Greeks never used columns as bases), some 23 feet high. There was considerable dispute, even in Pausanias' time, about the victory which this work commemorated, and indeed, from an artistic point of view, the question is entirely indifferent. An inscription on the base leaves no doubt as to the authorship. It tells us, moreover, that Paionios made the Victory for the Akroterion of the temple. As it makes no mention of the pediment group, it is just possible that Pausanias was mistaken in assigning it to him. The difference in every respect between the Pelops group and the Victory renders it difficult to believe that the two could have been by the same artist.

The Victory indeed is a great work, nobly conceived, and, in spite of a few defects, nobly executed. She was winged, draped in long flowing robes, and bore a wreath in one hand, and in the other a palm branch, the emblems of victory.

She is conceived as spurning one of the summits of many-peaked Olympus, and casting herself forward to float upon the air down to the earth. She faces one of the *sides* of the base, and is altogether beyond its surface produced. In fact, the figure hangs in the air, being attached to the base by the heavy drapery. The head, which has recently been found in an injured condition, was well shaped and bound round with fillets. The wings were large and just unfolded for flight. The sweep of the body, as it throws itself forward, is superb, and the drapery is so arranged as to express in a way almost worthy of Pheidias the action of the limbs. Indeed, as in all good sculpture, its office is not to conceal, but to reveal. There is a little weakness about the fold under the arms, showing that Paionios had not yet acquired a perfect mastery of his subject. Still the Victory of Paionios is a great work, perhaps the greatest before Pheidias.

I have purposely reserved to the last the greatest of all the works found at Olympia, the one which alone would have sufficed to pay for all the trouble incurred by the excavations—the Hermes of Praxiteles. This statue was found in May, 1877, in the very spot where Pausanias had seen it 1,700 years before. He tells us it was the work of Praxiteles, and we have no reason to doubt his word. It is worthy of that greatest of all marble sculptors. The myth

which connects the infant Dionysos with Hermes, unlike those selected by the artist of the first great period of Athenian art, belongs to the inner and mysterious side of Greek religion, that side whose interest for us grows in proportion as our weakness makes us feel our dependence upon the Unknown Infinite. The Peloponnesian war, which had made the Greeks feel this dependence, is what separates the art of Skopas and Praxiteles from that of the men who, having fought and won at Salamis and Platea, were conscious of their strength.

Of the Esoteric myths of Greek religion, none fell more readily into the forms of philosophy than the mysterious story of the birth of Dionysos. In the days of Praxiteles, Dionysos had become once more what he was originally, the helpless human child, with a divine father and a human mother, a soul revealed in flesh. Hermes and Dionysos, as a group, bodies forth in a concrete artistic way the care which the Divinity, through his agents, shows toward growing, aspiring, suffering humanity. It is unnecessary to relate the long myth of Dionysos, mingled up as it is with numerous oriental elements. The artist has chosen the moment when the messenger of the gods, bearing the infant, has reached the earth. Like a good messenger, he does not sit down ; but, having thrown his mantle in thick folds over the trunk of a tree, he is resting upon it the arm which bears his charge.

Hermes, represented in something over life-size, is a model of youthful male beauty. The weight of his body rests partly upon the right leg and partly upon the left arm. This true Praxitelean attitude allows the body to assume that beautiful curve which not only expresses ease and balance, but allows the muscular structure to display itself with variety, and this is further increased by the position of the arms, the right being free and raised, the left engaged and lowered. Thus, without any strain, every muscle of the body is shown performing its function in the organic whole, a whole obedient to every movement of the governing will. The broad shoulders, the vigorous well-expanded chest, the round muscular arms, the slight and gradual narrowing toward the firm but mobile loins, the light, graceful, strong but not bulky thighs, all show the ideal perfection aimed at by physical culture, of which Hermes was the patron. But, after all, the most wonderful portion of the figure is the head. In trying to describe it, one feels the utter incapacity of language to express the content of true art. Even

imagination will strive in vain to picture one more lovely : young and beardless, with short thick hair gathering naturally into rich crowding locks, it leans a little forward and a little toward the raised right arm, forming, with the full round muscles of the shoulder and the outward curve of the chest, a treasure of outline hardly found in any other figure. What a contrast it forms to the baldness of the Venus of Melos, in which the head leans toward the lowered arm. The neck of the Hermes, which resembles that of the Ludovisi Juno in being almost as broad as the head, gives to the governed and governing parts of the figure a unity which will evidently never fall into discord through tyranny or rebellion. The face is the most personal that ever was cut in marble. One feels impolite in gazing at it too steadily. The forehead, cut clear against the certain curve of the hair, shows the majestic concentrated brow of Zeus softened into one more broad and tender, passing strong and Zeus-like into the straight Grecian nose, whose nostrils are slightly expanded, as if by the warm breath of habitual, deep, but calm emotion. The skin is soft, round and full, with the slightest suggestion of a dimple, while the moist eyes directed dreamily on the distance, and the ripe lips with their loving curve, express the clear divinity and tenderness, untarnished by hard-counseling experience. To it may be applied with absolute truth the noble verse of Tennyson :

Manhood fused with female grace,  
In such respect a child would twine  
A trustful hand unasked in thine,  
And find its comfort in thy face.

Such capable tenderness neither sculptor nor painter of modern times has ever been able to transfuse even into the face of the Prince of Pity. And I do not doubt that the Hermes, like several other statues of Hermes I could name, owes its preservation to the fact that the Christians allowed it to stand for a statue of the Good Shepherd.

The right arm of the statue is missing, and there is considerable doubt as to what the hand held. Some think the caduceus ; others, a bunch of grapes. The left hand, no doubt, held the Dionysiac thyrsus.

The child Dionysos, whose head was recently found, is a curious study. With his lower limbs enveloped in a cloth whose texture is easily distinguished from that of Hermes' cloak, he places one hand

on the shoulder of the beautiful god, and with the other mechanically grasps the thyrsus to support himself by. He is altogether small in comparison with the god, reminding us of the babe in the arms of Holbein's *Mudonna*. The face is hardly that of a child; with its broad high brow and clear outlines, it shows all the possibilities that the outward world of sense will yet develop. And that world of sense, how is it expressed? I think by the bunch of grapes in the hand of Hermes. The child leans forward and looks past the face of the god to that which gladdens the sense. Is that not what every son of man does—looks past the face of God, with its infinite and eternal beauty and tenderness, to see what perishable things he holds in his hand; and the god looks away from him too, far away into the dreamy distance, to his eternal reality, not to his passing childish stage. God is very near us in childhood, but we see not his face. It is only when we have eaten ourselves full of the grapes of sense, and found that they pass and satisfy not, that we turn away, and in so doing meet the face of God. Thus, by means eminently simple, did Praxiteles body forth, in forms of surpassing beauty, the career of humanity—not in the bold, abstract, formal way in which I am obliged to tell it, but with a concreteness and a truth that lay hold upon sense, with all the force of reality, and excite to tears, yea, and to “thoughts that do lie too deep for tears.”